

NEO-ASTROLOGY

STATISTICAL EVIDENCE FOR THE INFLUENCE OF THE PLANETS?

A method of correlating the planets with 'body types' could put Astrology on a firmer scientific footing.

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The task of verifying astrological premises using the scientific method invariably creates a host of problems. There is little understanding in either camp of the other's motives and methodology, and astrologers themselves are divided on the subject of serious investigation. Many studies fail because of poorly designed experiments and ignorance of the statistical method—let alone the fact that scientists hardly deem astrology a subject worthy of investigation.

Perhaps the main reason for the divide between astrology and science is that, according to the scientific method, astrology had no clearly defined premise, no plausible mechanism to explain its effects, and no experimental model with which to make predictions. That great mind of the Renaissance, Johannes Kepler, had a deep conviction that astrology needed to be reformulated in order to become a true scientific doctrine.

Many years ago I discovered a system of body types which seemed to me to explain all the mysteries of human psychology and which has the possibility of achieving Kepler's aim. It has enabled me to introduce true, measurable quantities into astrology and to set up an objective test for a Science of Celestial Influence using well-defined physical characteristics.

MICHEL GAUQUELIN AND NEO-ASTROLOGY

Michel Gauquelin is single-handedly responsible for putting the study of planetary influence on a firm scientific foundation. He was born in Paris in 1928, and graduated in psychology and statistics from the Sorbonne. He spent over twenty years studying the relationships between cosmological and biological phenomena, revealing many of astrology's faulty foundations—such as the lack of statistical evidence for the Sun signs, and subjective differences in interpretation.

Gauquelin's first positive result in his investigations was using the birth times of 576 doctors who had achieved academic distinction. He showed that they tended to have been born when either Mars or Saturn had just risen or had just passed the midheaven, in numbers well above those expected by chance alone. A second study produced similar results. He then proceeded to include other professions from other European countries, until he had collected over 27,000 birth times from official registers. With few exceptions, confirmation of his original results—that the appearance of Saturn and Mars in key points at the time of birth was related to eminence in professions—continued to emerge.

Gauquelin then changed his focus by making extensive lists of character traits of various professional types. Using birth times and reliable biographical material, he was able to arrive at a character profile of each planetary type that matched perfectly the classical types of antiquity: Jovial (refined, regal, dramatic, profound); Lunar (moody, passive, pessimistic); Martial (aggressive, passionate, vigorous); Saturnine (phlegmatic, introspective, melancholic, masterful); Venusian (sensual, sympathetic, nurturing)—although he was not able to distinguish the classical Mercurial type (restless, sanguine, excitable, perceptive).

He sent his findings to the Committee for the Scientific Investigation of Alleged Paranormal Phenomena, a group well known for its ability to demolish rather than verify the claims it investigates. After having found no serious errors in Gauquelin's methods, they supervised a replication using the "Mars effect" on 535 sports champions. They achieved an even slightly higher percentage of successful results than Gauquelin's original tests, with odds against chance being several million to one. They balked, however, and raised all kinds of objections to Gauquelin's methods. The controversy over the results of

the Committee's verifications of Gauquelin's findings is a saga in itself, and is a clear example of the enormous resistance to anyone who threatens to bridge the divide between the hard sciences and what is seen as "popular metaphysics".

However, Gauquelin said that his works should not be termed "astrology", because most of the essential elements of traditional astrology—the zodiac, the aspects, the houses—have lost their significance and only five planets play any role. Its two main pillars are the planetary types and the power of the four celestial angles. Gauquelin, like Kepler, was the consummate scientist, and his unique endeavour was to "chart a course between the astrologer's faith and the scientist's scepticism". He believed, as Kepler did of astronomy in the 16th century, that at the end of the 20th century the time was ripe for an astrological renaissance.¹

RODNEY COLLIN'S BODY TYPES

Dr Louis Berman, one of the pioneers of endocrinology, after years of intensive study developed a system of types based on glandular dominance or imbalance. He said: "All attempts to classify human beings, ancient or modern, lack the fundamental quality that studying and grouping them from the chemical point of view possesses." His studies convinced him of the fundamental importance of the glands of internal secretion as "controllers and regulators of that ensemble of forces, attributes, habits and attitudes...known as character, individuality or personality".²

It was Rodney Collin who made the connection between the classical types of antiquity and the types delineated by Louis Berman.³ Collin was a student of P. D. Ouspensky, who was himself a student of the mystic and teacher G. I. Gurdjieff. The study of types was a significant part of Gurdjieff's teaching, and Collin was able to verify and develop his own discovery in the concentrated atmosphere of an esoteric school. My own involvement with a school in the Gurdjieff/Ouspensky tradition has enabled me to study and use this system for over 12 years.

There are only two differences between Gauquelin's and

Collin's types: Gauquelin could not distinguish a Mercurial or a Solar type. Apart from this difference, his types are identical to both the ancient scheme and Collin's.

Collin distinguished seven basic types: the Martial, governed by the adrenal glands; the Saturnine, governed by the anterior pituitary; the Jovial, governed by the posterior pituitary; the Lunar, governed by the pancreas; the Venusian, governed by the parathyroids; the Mercurial, governed by the thyroid; and the Solar, governed by the thymus.

Being of a certain type means that our dominant essential characteristics are the result of the endocrine hormones broadcast in our bloodstream. The glands, tuned to a particular planet and stimulated by its appearance either rising or culminating at our birth or making the appropriate angles to these points, immediately begin to influence our physiology. The pituitary stimulates the growth of long bones; the thyroid, the rate at which our metabolism idles and accelerates; the adrenals stimulate muscular development and certain aspects of pigmentation; etc., etc.

These same hormones that direct bodily growth and development, in a higher octave represent our subjective psychology. They determine our attitudes, affinities, talents and weaknesses; our whole way of seeing the world. Our essence, our quintessential character, is the composition of the chemicals in our bloodstream at any given moment. Four hundred years ago, Paracelsus said: "The planets are in us." There could be no more perfect description of the endocrine influence on human physiology.

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THE HARMONIES OF SPACE AND TIME

Few attempts have been made to construct a plausible model of planetary influence. This is strange, for there is fertile soil for such a model in the field of harmonic science, the concept of which is aptly expressed by George Leonard:

"At the root of all power and motion, there is music and rhythm, the play of the patterned frequencies against the matrix of time... The way music works is also the way the world of objects and events works... The deep structure of music is the same as the deep structure of everything else."⁴

This deep structure of space and time has caught the imagination of many great scientists. The physicist Werner Heisenberg viewed reflection on the harmonic thinking developed by Pythagoras as being "one of the strongest impulses within human science".

Bertrand Russell, in his *Analysis of Matter*, said: "What we perceive as various qualities of matter are actually differences in periodicity."

Plato wrote in the *Timaeus*: "...the sight of day and night, of months and the revolving years, of equinox and sunset, has caused the invention of number...whence we have derived all philosophy." Plato considered geometry and number as the most reduced and essential, and therefore the ideal, philosophical language.



If there is a language to describe a Science of Celestial Influence, then we must look for it in the field of harmonic science.

THE HARMONY OF THE SPHERES

Harmony is the *a priori* Law written in all of Nature. It is the "philosopher's stone", and it has the potential to unite all branches of science, so any Science of Celestial Influence must be ruled by the same law. Kepler stated numerous times that all Nature is symbolised in geometry.

In 1920, the German scientist Hans Kayser developed a theory of world harmonics, in an attempt to rediscover the lost harmonic science and to unite the separate realms of contemporary science into one whole. Kayser was able to demonstrate in rigorous scientific and mathematical terms that in chemistry, atomic physics, crystallography, astronomy, architecture, spectro-analysis, botany, etc., there exists an underlying framework of whole-number ratios such as the octave, third, fourth and fifth.

Harmonicist Rudolph Haase said: "Harmonic laws thus allow for interconnections between different areas which, since they often prove significant, cannot be dismissed as accidental or side-effects."⁵

Entering into harmonic relationship is the goal of every entity, from atom to planets. The solar system is an harmonic structure, subject to the laws of resonance and harmonic affinity. It reveals resonant affinities in the mean distances of the planets and their rotational speeds, their orbital and rotational periods, and perihelion and aphelion ratios. They resonate with each other in an extremely low, inaudible yet powerful music. The key notes of this music are transferred to Earth by their angular relationship, an idea shared by sacred geometer Robert Lawlor:

"Geometric angles act as a controlling device to release potential qualities locked in a holistic sound pattern. The effect of angulation on resonant patterns is the key to understanding how angles of planetary configuration affect or modify the atmosphere of the Earth."⁶

The angles that connect the planets and Earth are: the conjunction, 0 degrees; the trine, 120 degrees; the opposition, 180 degrees; the square, 90 degrees; the quintile, 72 degrees; and the sextile, 60 degrees—which correspond to the natural harmonics in the overtone sequence: unison, the fifth, the octave, the next higher octave, the third, and the minor third.

PLANETARY MUSIC

Various attempts have been made throughout history to make the solar system conform to musical schemes, both ideal and actual. The most successful of these, because it was based on physics, is that of Johannes Kepler.

Kepler's planetary harmony is based on the true motions of the planets, and his astronomical data were so nearly accurate that they only required two minor corrections to agree with modern measurements. Kepler compared each planet's angular velocities

at perihelion and aphelion and expressed the ratio as a musical interval. Of 74 tones, 58 belong to the major triad C E G. Kepler's achievement is a powerful argument for the harmonic arrangement of the solar system.

According to John Anthony West, author of *The Case for Astrology*: "...harmonics and resonance are now understood as fundamental scientific principles underlying all material creation, and their application to celestial correspondences follows logically from what is known about them in other physical domains."⁷ There is extensive evidence of this from reputable scientists like Giorgio Piccardi and Frank A. Brown, who studied the effect of planetary and cosmic influences on chemical compounds and living systems, and from Hans Jenny, who conducted experiments on the principles of sound and frequency as harmonic, organising principles.

THE RESONANCE OF CELESTIAL MECHANICS

Astrology's real failure to qualify as a science is the lack of a plausible and complete model for the mechanism of planetary influence. I have drawn on several sources in an attempt to fill this gap—principally using the concept of resonance, as elaborated by Dr Percy Seymour in *The Scientific Basis of Astrology*.⁸

Put simply, the planets produce tides in the magnetosphere of the Earth, creating frequencies in the magnetic field and atmosphere. The Earth vibrates with a vast number of different frequencies and, according to Seymour, some of these frequencies are almost exactly the same as the weak tidal forces produced by the planets. The natural frequencies become phase-locked to them when the planet is rising or culminating, and are intensified.

Studies have found that radio-electric measurements of natural ELF (extra low frequency) signals tend to vary from summer to winter and also within a 24-hour period, being strongest in the early afternoon and weakest in the small hours of the morning. Other studies have found

that geomagnetic changes at the surface of the Earth, occurring when the dawn sunlight reaches the ionosphere, can trigger activity in plants so that they are ready for photosynthesis as soon as dawn arrives, one and a half hours later.

If it be supposed that each body cell—a watery sac, ideal for the reception and conduction of electromagnetic frequencies—is receiving the vibrations in the atmosphere, and that the glands are sensitive to frequencies of a definite pitch, then we have an ideal theoretical framework for the mechanics of celestial influence. At birth, the planets rising over the horizon or directly overhead exert a stronger influence, and the relative strengths of the glands are set or "tuned", as Rodney Collin says, like the tumblers in a combination lock and remain so for the rest of one's life.

An ancient Chinese text says: "Tuned to the tone of Heaven and Earth, the vital spirits of men express all the tremors of Heaven and Earth, just as several cithars, all tuned on Kung [the tonic of the five-toned Chinese scale], vibrate when the note Kung

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BODY TYPES: PHYSICAL AND CHARACTER ATTRIBUTES

These descriptions are guidelines defining physical parameters and are not hard-and-fast rules. They are descriptions of "pure types" which are rarely found. The types also combine, but only in the following order: Saturnine/Martial, Martial/Jovial, Jovial/Lunar, Lunar/Venusian, Venusian/Mercurial, Mercurial/Saturnine.¹⁰

Anterior Pituitary/Saturnine Type:

Physical attributes: Very tall, long bones, high/prominent cheekbones, strong jaw, high forehead.

Character attributes: Austere, cautious, great powers of endurance, impartiality, moderation, tolerance, seriousness.

Chief weakness: Dominance, the desire to produce order.

Chief strengths: Leadership, responsibility.

Adrenal/Martial Type:

Physical attributes: Small, muscular, robust; often have short, thick neck on rounded but powerful shoulders; strong jaw-line; often pale, ruddy or freckled complexion with red hair.

Character attributes: Aggressive, blunt, bold, competitive.

Chief weakness: Flair for destructive behaviour.

Chief strengths: Honesty, courage.

Posterior Pituitary/Jovial Type:

Physical attributes: Large frame, big waist, thin legs; large, round heads, with men prone to baldness; both sexes often have poor eyesight.

Character attributes: Ambitious, dramatic, gregarious; attracted to arts, literature.

Chief weaknesses: Vanity; power, the need to subordinate others.

Chief strength: Harmonising influence.

Pancreas/Lunar Type:

Physical attributes: Small, unassuming; pale complexion; often a receding chin, small in proportion to rest of face; very fine hair, usually brown, light brown or jet black. Habitual posture or facial expression is suspicious, resistant or withdrawn.

Character attributes: Aloof, moody, often quite eccentric but with an orderly, practical side; pessimistic, timid, secretive.

Chief weakness: Wilfulness, the compulsion to resist or say no to everything.

Chief strengths: Loyalty, determination.

Parathyroid/Venusian Type:

Physical attributes: Gracefully rounded, shapely or well-balanced features; a soft voluptuousness, with tendency towards classic pear-shape ending in thick ankles; abundant, wavy hair, usually black or dark brown.

Character attributes: Very sympathetic, accepting, charming.

Chief weaknesses: No sense of individuality or lives through others; can be indecisive, slow or lazy.

Chief strength: Strong nurturing instinct.

Thyroid/Mercurial Type:

Physical attributes: Short, wiry, compact, usually extremely agile; angular face; medium-fair or dark hair.

Character attributes: Tidy, fastidious; cheeky, playful quality; entertaining, witty; brimming with nervous energy, which can make this type shallow, impatient, critical; psychologically perceptive.

Chief weaknesses: Vanity; ability to manipulate others.

Chief strengths: Adaptability; speed of intellect and motor skills.

Thymus/Solar Type:

Physical attributes: Small, thin, waiflike with a light, supple, childlike body, slender waist, delicate features and health; transparent milk-and-roses skin, little body hair; androgynous.

Character attributes: Childlike, gullible.

Chief weakness: Naïveté.

Chief strengths: Imagination; creativity.

responds. The fact of harmony between Heaven and Earth, Earth and Man does not come from a physical union, from a direct action; it comes from a tuning on the same note, producing vibrations in unison..."⁹

SIGNATURE SOUNDS

Research being done into BioAcoustics, by US-based subtle-energy medicine group Signature Sound Works, is establishing that every substance, structure and process in the human body has its own specific frequency. BioAcoustic™ sound therapy works on the principle that every person emits "signature sounds" that are unique to each individual and contain information about physical and psychological states. Notes that are in stress are brought into balance using sounds delivered at brain-wave levels. The brain then entrains the missing notes and reverses the disease process.

BioAcoustics researchers, with the help of many people including medical professionals, have compiled overwhelming evidence that the molecular weights of compounds converted to frequencies and delivered as sound produce similar results to administering substances orally or intravenously. It seemed extraordinary, but the evidence was so supportive that they could not deny the link. Since then, the BioAcoustics group has compiled an encyclopaedic volume of specific frequencies for individual organs, muscles, etc. and for hundreds of substances and compounds.

Following this research, I worked on the theory that each endocrine gland either had its own "note" or produced hormones whose molecular weights bore some harmonic affinity with the frequencies of the planets. This is, I believe, the connecting link between the planets and body type. The planetary tides raise frequencies already present in the atmosphere above a critical threshold where they can affect the sensitive glands.

COUSTO AND THE COSMIC OCTAVE

Drawing on examples from music, biology, chemistry and astronomy, Hans Cousto, in his stimulating and original book, *The Cosmic Octave*, explores the harmonic properties of the structure of the solar system and effectively demonstrates that every scale, from atom to galaxy, is linked to every other by the law of the octave.

Cousto reports that a large Munich printing company was experiencing interference with the quality of their rotogravure printing process and was anxious to know why. They suspected the gelatine used in the process was being affected by the weather.

An engineer was engaged to investigate, and after many years it was discovered that the source of the interference was an atmospheric phenomenon, known to meteorologists as "spherics".

Spherics are short electromagnetic impulses which are continuously being formed in the atmosphere of the Earth and have a determining effect on the weather. With the help of magnetic wide-band antennae, it was possible to record the spectral maxima of these frequencies in over 35,000 individual tests.

The frequencies discovered corresponded to C, G, C, E, G, A, G (the extra C and G being in a higher octave), with the G matching to within 0.28 Hz of the G of the tone of the period of revolution of the Earth. Each of the frequencies bore a remarkable harmonic relation to each other, and it seemed that the music of the Earth's rotation was not simply an abstract principle but an actual measurable phenomenon.

Cousto also computed frequencies for each of the planets, based on their orbital periods about the Sun:

Mercury:	282.54 Hz	D-
Venus:	442.46 Hz	A
Moon:	420.82 Hz	A-
Mars:	289.44 Hz	D-
Jupiter:	367.16 Hz	F#
Saturn:	295.70 Hz	D

Looked at in this way, the planets appear to be a "family" in the key of D, as D is the tonic, F# is the third, and A is the fifth in a major triad.

Out of 20 hormone frequencies supplied by a friend at Signature Sound Works, 13 were close matches to natural notes (no sharps or flats) in the key of D-major (of which seven were of the major triad).

An alternative model for the musical basis of planetary influence could be the rotation of each planet producing the fundamental note which is then transferred to Earth.

The notes for the daily rotation of each planet are:

Mercury:	26.84 Hz	-A
Venus:	25.64 Hz	G#+
Moon:	26.30 Hz	-A
Mars:	23.49 Hz	+F#
Jupiter:	29.59 Hz	+A#
Saturn:	28.41 Hz	-A#

The difference with this scheme is that whereas the orbital period tones all harmonise with each other, most of these don't, although some are very close to each other. (The '+' and '-' signs refer to notes slightly above or below the designated tone or note; e.g., -A# is somewhere in between A and A#.)

The correspondences with the hormone frequencies were also evident, but not as strong.

STATISTICAL VERIFICATION OF BODY TYPES

If, as we intend to prove, harmonic science—and therefore celestial influence—is ruled by geometry and numbers, then naturally it can be proved by numbers. Although statistics cannot give definitive answers, they can indicate the probability that the results obtained may have arisen by chance. Statistics, according to J. A. West, is a kind of mathematically justified common sense, and Gauquelin believed that a statistical law is a natural law like any other.

Kepler's astrology was just as frugal as Gauquelin's, and he considered only the planets and their angles to be the essential elements of astrology. The crucial angles were the conjunction, opposition, square, trine, sextile and quintile, because they could

all be equated with musical intervals. These are the aspects used for the following tests, with orbs of eight degrees for the large aspects and six degrees for the sextile and quintile. For these tests, I considered physical characteristics which are easily recognisable.

For reasons that aren't yet clear, the Solar type does not produce the same results with the methods used for the other planetary types. I originally thought the type to be determined by the Sun's angles to the key points, but this yielded few positive results. Next, I took as an hypothesis that the Solar type is influenced by increased emanations from the Sun, so I turned to the sunspot cycle for my next attempt. The results were both interesting and perplexing.

I found that the three Solar types I considered to be the most classic types were born in 1958, a year in which the highest-ever level of sunspot activity was recorded. This was more than a coincidence, yet there were few other significant or obvious correlations between the births of Solar types and this cycle of solar activity. Because the Sun is a star and not a planet, the Solar type is also of a different order. This means that the influence of the Sun on human physiology is also different than that of the planets, so, for the time being at least, the Solar type is not suitable for these tests.

According to the statistical method, if there is no correlation between the planets and the body types, then any predictions should be hovering around the expected 16% due to chance. In all my tests, the results were well above this number and well above Gauquelin's results. I had collected nearly 600 charts of famous people, half of which I managed to identify by body type. Of a total of 299 charts, 261, or 87%, contained the planets relating to type. Within that total, the charts of composite types totalled 182, and of those, 76, or 42%, contained both planets relating to type. The second sample comprised a total of 33 friends and acquaintances of which 31, or 94%, contained the appropriate planet. The composite types totalled 17, of which seven, or 41%, contained both planets relating to type.

For my third test, I enlisted the aid of the National Council of Geocosmic Research in the US. Two members agreed to send me photos of 44 subjects so I could identify their types and the planets I expected to find in their charts. I sent them my findings and they then e-mailed the results to me. Of a total of 44 subjects, I was able to identify 42 as types, from which I predicted 29 correctly.

Traditional astrology says that all planets appearing in the chart, regardless of whether they make angles to the ascendant (ASC) or midheaven (MC), play a role in shaping the individual, while stressing that those aspecting the ASC or MC are more important than the others.

If the body type theory is correct, then it is not necessarily so that all planets must be considered. Not all planets necessarily play a key role, for the same reason that certain notes produce no harmony together, as each planet has a different frequency. There may also be an unknown factor that selects certain planets or frequencies and eliminates those not relating to type, which may have something to do with heredity or atmospheric conditions.

A NEW SCIENCE OF CELESTIAL INFLUENCE

Traditional astrology, in its attempt to reflect the holistic thinking of the 20th century, has introduced so many variables into its interpretation that it long ago ceased to qualify as a science. Gauquelin, on the other hand, has established without doubt that

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the planets exert an influence on character. His results are as solid as any discovery in science; and no matter how many critics or sceptics examine his work, the purely empirical facts of his discovery will not go away. Gauquelin recognised that the planetary archetypes were very old and he believed his work would rehabilitate the planetary types. The ancients understood the true meaning of harmony: to find one's planetary "note", sing it loudly and clearly, and find one's true place in the harmony of humanity.

The Neoplatonist philosopher Plotinus wrote: "All music, based upon melody and rhythm, is the earthly representative of heavenly music." The harmonic proportions are universal organising principles; they create and regulate planetary orbits, organic life and the dance of atoms at the heart of matter. Harmonic thinking organises the universe into a simple framework. As Johannes Kepler once said: "Simplicity is more in keeping with Nature." It is this approach which may free astrology from its current alienation from mainstream science.

The overwhelming statistical evidence for the planetary types establishes this new Science of Celestial Influence on a solid foundation. Somewhere between the objectivity of science and the intuition of harmony lies the beginning of a true science.

Endnotes

1. See Michel Gauquelin's works: *The Cosmic Clocks*, Owen, 1969; *Cosmic Influences on Human Behaviour*, Aurora Press, 1969, Futura, 1976; *The Spheres of Destiny*, Dent, 1980; *The Truth about Astrology*, Blackwell, 1983; and *Neo-Astrology: A Copernican Revolution*, Arkana, 1992.
2. Berman, Louis, *The Glands Regulating Personality*, McGrath Publishing Co., 1928.
3. Collin, Rodney, *The Theory of Celestial Influence*, Shambhala, 1984.
4. Quoted in: Berendt, Joachim Ernst, *Nada Brahma*, Destiny Books, 1991, pp. 89-90.
5. Quoted in: Godwin, Joscelyn, *Cosmic Music: Musical Keys to the Interpretation of Reality*, Inner Traditions, 1989, p. 92.
6. Lawlor, Robert, *Sacred Geometry: Philosophy and Practice*, Thames & Hudson, 1989, p. 12.
7. West, John Anthony, *The Case for Astrology*, Viking Press, 1991, p. 320.
8. Seymour, Percy, *The Scientific Basis of Astrology*, St Martin's Press, 1992.
9. From an ancient Chinese text, quoted in:

Campbell, Joseph, *Primitive Mythology*, Penguin, 1976, p. 454.

10. A detailed and intimate description of the types discussed can be found in: Friedlander, Joel, *Body Types* (1993) and Zannos, Susan, *Human Types* (1998), both published by Samuel Weiser. Anthony Craig is preparing a manuscript covering the history of these types and his current research.

About the Author:

Anthony Craig is a Melbourne-based writer with an insatiable curiosity for mysteries. His many interests include ancient astronomy, mythology, philosophy, religion and esotericism in general, and science. He prefers explanations that do not abandon common sense and the laws of physics, yet retain a sense of the miraculous.

In 1984, Anthony joined an international Fourth Way school, based on the esoteric system of G. I. Gurdjieff and P. D. Ouspensky, eventually becoming director of the school's centres in Sydney and Melbourne until leaving in 1994. He has recently set up a website that explores Fourth Way alternative cosmology, speculative physics and esoteric psychology and includes much more information on Body Types (see www.homestead.com/axissofia/index.html).

Anyone wishing to participate in further research or assist Anthony in reviewing the statistical protocols for his tests can telephone him on +61 (0)3 9853 8791 or e-mail him at mercsat@start.com.au.